## THE SPITZER COLLECTION—THE PRINCE OF WALES TALUES IT AT \$4,000,000. It is Not Offered for Sale, but It Should be Bought for the United States.

PARTS, April 21 .- The tendency of the American millionaire seems more and more to collection of works of art. Like the French financiers of the eighteenth century, their joy and pride is to surround themselves with fine manifestations of art in all its forms, For a long time the taste of the American amateur seemed to be confined to modern rictures and Oriental percelain. Quite recently the French industrial arts of the eighteenth century have won a turn of favor. There may be found even a number of amateurs of renaissance art, and, were the period better known, I have no doubt that Americans would vie with the Rothschilds and other European collectors in their zeal to acquire fine specimens of these wonderful arts of the middle ages and of the wonderful arts of the middle ages and of the renaissance, which have been rescued from oblivion for the greater joy of us moderns by antiquarians like Revoil, du Summerard, Sauvageot, Soltykoff, and Basilewsky, whose col-lections are now the ornament of the great muscums of the Louvre, Cluny, the Hermitage at St. Petersburg, and so forth.

I will ask the reader to-day to accompany

me in a cursory visit to the most complete collection of mediaval and renaissance art yet made, and which, though famous among specialists, is unknown to the public—I mean the collection formed by M. Spitzerin his museummansion in the Rue Villejust in Paris, A SUCCESSFUL COLLECTOR.

M. Spitzer is an Austrian; he was born in Vienna, with the soul of a collector, and at the age of 18 he was already buying pictures and studying the masterpieces of painting and engraving in the Belvedere and the Albertina galleries. His first operation was the purchase of an "Annunciation" by Albert Durer for \$10, and the sale of the same to a London dealer for \$7,500. At the same time he sold on commission the greater part of the collection of objects of art of Prince Colato of Vienna, and found himself thus established as a dealer and expert, and proceeded to operate on a large scale at Vienna, Aix-la-Chapelle, Berlin, London and Paris, where he settled in 1852 and began to make his private collection, his idea being to form an encyclopædia of specimens of the art of the middle ages and of the renaissance. Mr. Spitzor laid out his programme methodically, gradually filled in heads and categories, choosing always the finest specimens he could find, and replacing inferior objects by better ones as occasion allowed. Finally, when this king of curiosity dealers had made his fortune and was able to retire from business, he built a palace for his treasures, arranged them by classes and families, and now he's employing the evening of his life in preparing a sumptuous illustrated catalogue in five folio volumes which will be a lasting souvenir of his more than thirty years of collecting efforts. on a large scale at Vienna, Aix-la-Chapella A PALACE MUSEUM.

than thirty years of collecting efforts.

A PALACE MUSEUM.

The Spitzer house is veritably a palace, at once a handsome and commodious dwelling and a spacious museum. A broad staircase, hung with topestries, leads to the first foor, and there stops, for the house counts only two lofty flats. At the head of the staircase to the right is the study, an immense hall, twenty-three feet high, which is a museum in itself, although it is at the same time a living room. The windows are filled in with rare stained glass; the monumental chimney piece of Tonporre stone, carved as if it were the finest marble, is a masterpiece of renaissance art, coming from the historical château of Arnay-le-Duc; around the walls are carved French, Italian, and Spanish cabinets and dressers, many inlaid with engraved ivory; wonderful nielle caskets, renaissuace bronzes, arms, ivories, and pictures; while on the walls are hung seven pictures in tapestry, woven in allk and gold thread, Flemish work of the fifteenth century, that golden age of tapestry, when the woven image surpassed in universality the art of palnting and fresce, and reproduced every scene, sentiment, and idea of contemporary society. These tapestries have not their equal in any public or private collection, as has been recently pointed out by H. Eug. Muntz, in his work "La Tapiseerie."

But let us cross the landing and enter the museum proper, which consists of a series of rooms occupying three sides of a square. It would require weeks and weeks to examine carefully the 3,000 objects in this museum, and the unest I can do is to give a general idea of the nature of the objects, and to call attention to a dozon peculiar marvels. The Spitzer collection comprises twenty principal series of objects which sum up and exemplify the industrial or applied arts of the middle ages and the renaissance, to wit:

Evelva work.

Ecclesiastical and usual Colored wax work.

ais.
Dinanderic.
Minrbles.
Arms.
Ironwork and cutlery.
Clorks and watches.
Nathematical instrum

The first room is full of fine rensissance work, including over 150 specimens of timoges enamels, covering the whole history of French enamel in the fifteenth and sixteenth

WONDERFUL IBON WORK Here are locks and keys of wrought fron,

Here are locks and keys of wrought fron, chased, damascened, and otherwise worked as if the material were as soft as ivory. One wrought-iron lock represents Adam and Eve standing on each side of the tree of knowiedge, around whose trunk is wound the serpent. The figures are in high relief; the tree with its branches stands out in the round from the tracery background of the lock, and seek as they will the modern smiths cannot discover the secret of its fabrication. Another iron lock has three compartments in the form of a tripych, and, on a background of Gothic open-work tracery, are figures in high relief and almost in the round. In the middle compartment at the top is God with at each side an angel; below is Christ and the Virgin Mary, and below them are souls climbing up to heaven a being flung down to hell by attendant devils. In the compartment on the loft, Petor, carrying his key, and, aided by two debonnaire angels, is letting souls into Paradise, patting the timid on the head encouragingly. In the right-hand compartment we see hell fire, and quaint devils with long talls prodding unhappy souls and pushing them down into the sea of burning brimstone. On this lock there are nearly forty figures, each about two inches high, and most delicately wrought. The lock is about 9 inches high, each of the side compartments four inches broad, and the central panel six inches broad. The value of such a piece of work as this cannot be estimated. In this same room there is a glass case containing some fifty pieces of Palisay ware ornamented with reptiles, shells, and leaves; figure pieces, mottled dishes, statuettes, and all varieties of the work of Palisay, now so rare and costly, when Sauvageot bought Palisay ware fifty years ago, he never paid more than \$5 for a specimen, and that, too, on condition of its being intact. In public sale nowadays fine pieces of real Palisay fetch as much as \$4,000 and \$5,000.

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IVORY CALVINGS.

In succeeding rooms we see collections of frory carvings, ecclesiastical ornaments, shrines, roliquaries, crucifixes, which carry us away back into the middle ages, and suggest many obscurs questions. These golden shrines, enriched with enamel, are they of French or of libentsh origin? Was this crozier made at Limoges or at Cologne? Bo, too, with the ivories, of which there are upward of a hundred choice pieces, ranging from Byzantine saints down to the mirror cases of the fine indies of the six teenth century. The amatours disagree as to origin, and Germany shares with France the heafth of the doubt. Here the effigy of Pieter Vischer of Nuremberg, cast in bronze by himself, with his big boots and his leather apronpresides over the collections of carred wood, gold and silver plate and ornaments, taggas, alguières, clocks, watches, and other wonderful objects made in the sixteenth century by the famous artists of Augsburg and Nuremberg. In the next room, a sanctuary of gold and marble, are displayed various treasures of the Italian renaissance, bronzes from Padua and Florence, bronze medallions, precious manuscripts, lewelry, fine stones mounted in gold or vermell, rock crystal, agate, lapisazuli, and other coupes in rich mounts, venotian enamels, &c. Then comes a gallery containing on one side a collection of Arab, Persian, and European glass, and, on the other, 130 chosen pieces of the famous Italian pottery of Urbino, Gubbio, Cafagriuolo, Faenza, each piece worth from one to two thousand dollars.

The collection of Italian faience is a model set.

appointment of ancient armoli.

The last room—excepting the down-stairs rooms devoted to textile fabrics, mathematical instruments, and Finders are, each unique in completeness and fineness of specimens—is a magnificent gallery, 60 feet long and 25 feet wide, lighted by twelve enormous old stained glass windows and guarded by twenty knights in armor, while the walls are hung with topestries of the time of François I. and adorned with panoplies of arms and a cornies of helmens of arms, armor, and its panoples of arms and a cornies of helmens of arms, armor, and trappings, fillustrating the art of the armorer and the art of war from the fourteenth to the sixteenth century, each specimen laving been chosen as a document, and, above all, as a work of art. SPECIMENS OF ANCIENT ARMOIL.

BEWILDERING CLOCKS. If we now go back upon our steps in some little detail, we are simply bewildered by the complex and varied interest of each section of ints collection, which is so rich in lessons of

It is in vain that one reads about works of art; it is in vain that one examines more or low graphic veproductions; in order that the impression received may be truly edition; we must accept the interess of the number of American amateurs, and surround with respect and encouragement of problessorited entirens with separal medican amateurs, and surround with respect and encouragement of problessorited entirens with separal medican mustaries and artists and acceptances of the next under their eyes, not so much as smooth to compare the mustaries of the next under their eyes, not so much as models to come their eyes, not so much as models to come their eyes, not so much as models to come their eyes, not so much as models to come their eyes, not so much as models to come their eyes, not so much as end of the rest under their eyes, not so much as end of the rest under their eyes, not so much as end of the rest of the next under their eyes of the mast and art so models to come their eyes, not so much as even formed by the late frince Softy koff, our eyes would not be irritated by time-tices in the form and semidance of shape and the beauty of ornamentation, the sculpture, the chiseling and engraving of the work of the artist tone parts of the times of François L, would not dare to produce such abountations as now defluct the market. But enough of pessimist, reflections; let us resume our hasty was through the Spitzer Museum.

The Spitzer collection of cerved ivory is very choice and historically complete, beginning, as it does, with some Byzantine consular and ritual plaques and medallions as old as the fifth and sixth centuries A. D, and comprising fine specimens of the art of the tenth to the fifth and sixth centuries. The sea beautifully carved combs, mirror eases, gaskets, statuottes, pastoral staffs, crozeles crucifixes, and numbers of diptychs and triptychs, or portable chapels, of Spanish, Italian, German, and French origin. As Christianity spread over western Europe, ivory came to be more and more used, especi

Dy him for \$32,000.

Next after the carved ivery we may mention a collection of objects in carved and colored leather, such as caskets, jewel cases, knife cases, book covers. Neither the Louvre nor the cluny museums pessess specimens of this kind of work, in which the leather is treated precisely as if it were ivery or wood, and incised or carved in low fist relief, the design being heightened by coloring and polishing in parts, and the effect being often extremely rich. Still, in the category of arts derived from statuary may be mentioned a remarkable and numerous collection of finely carved diptychs, triptychs, combs, caskets, and other objects of bexwood, and a series of German bexwood medallions of celebrated personages, kings, emperors, scholars, and notably of many members of the celebrated Fugger family of bankers. In these little medallions—rarely more than two inches in diameter—the microscopic portrait heads are singularly strong and lifelike, the details of costume most curious, the character of the heads admirably rendered. The figures are almost invariably colored, and the background remains the natural boxwood. This collection of medallion in boxwood has no equivalent as far as my memory goes in any European museum.

OLD ITALIAN WAXWORE.

The delicacy of detail achieved by the German artists in their boxwood medallions was

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The delicacy of detail achieved by the German artists in their boxwood medallions was subsequently rivalled by the ceroplastic artists of the sixteenth century, who have also left us a wonderful series of portrait medallions in colored wax. The Italian artists were peculiarly skilful in this waxwork, and the French appear soon to have vied with them, while the German boxwood carvers also acquired reputation by working in the newfashion material. The Spitzer collection of wax effigies of the princes, warriors, wits, and beauties of the flifteenth and sixteenth centuries contains some magnificent specimens. I note particularly an "Image du Scavant Erasme de Rotterdam" working away in his cabinet, surrounded by his books and papers. This image, in colored wax in high relief, is about four inches square: Erasmua clad in a black gown, with a sable fur collar and a black cap on his head, is sitting at his desk writing: the background is the wall of the room, within it two Gothic windows, and on each side the windows a shelf, and on the shelf a candlestick and some books, and hanging on the wall a big door key. This miniature wax sculpture, with its variety of color and its absolute sincerity, gives one an impression as if one were peeping into Erasmus's study through a diminishing lens. Another very beautiful wax picture in high relief is the portrait of a Venetian or a Fiorentine patrical lady, half length and facing toward the right. The coifure and the costume, which leaves the breast and arms bare, are ornamented with fine pearls and precious stenes, just like a similar portrait in the Sauvageot collection in the Louvre. This delicate art of sculpture in colored wax, partaking as it does of the arts of the jeweller and of the miniature painter, is a sort of reduction of the polychrome statuary of the ancients.

Vet other departments of medigwal and

OBJECTS IN ROCK CRYSTAL.

Statuary of the ancients.

OBJECTS IN BOCK CRISTAL.

Yet other departments of mediseval and renaissance art in which the Spitzer collection is uniquely rich are dinauderis and solomiss glass. The term dinanderis is applied to repouss and cast brass hollow ware, so called from the town of Dinant, near Liege, which was famous as early as the tenth century for this manufacture. Fine pieces, especially of the cast and turned brassware of the middle ages, are very rare and fetch very high prices. M. Spitzer has gathered together an extraordinary series of utensils, both secular and religious, shaped in the form of strange animals and monsters, which flattered the taste of the time. The barbarous word splomiss means a kind of gilding and painting underneath glass or slabs of rock crystal and showing through, the picture, so to speak, taking the place of the tinfoil in a mirror. There are nearly thirty specimens of this gorgeous and curious Italian renaissance work in the Spitzer collection, most of the subjects being Scriptural, and the specimens often taking the form of diptychs and triptychs or portable altar screens. The gem of the series is a panel of rock crystal squomis, the subject being the adoration of the magi, exquisitely painted in the style of a fine miniature. This panel is set in a rich frame of rock crystal, supported by two twisted columns of the same precious material, and surmounted by a group in gold and enamel, representing St. George mounted on a white horse, in the act of slaying the dragon. The group of sculpture, in gold and enamel, is alone a splendid nice of work which might do honor to the name of Benvenuto Cellin, while the gold and enamel and lewelled ornamentation of the rock-crystal frame, is a master work. This precious and charming object stands about fourteen inches high, and is valued by the connoisseurs at \$50,000.

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MIDDLE AGE ENAMELS.

In this very choice collection, where severe weeding out, extending over a period of more than thirty years, has gradually banished every mediocre object, it is difficult if not fastidious to mention individual pieces and to set thom apart as particular gema. Still, there are certain objects which are famous among European collectors, who envy their possession and look upon them as standards of supreme comparison. Such among the Limoges enamels, for instance, are the triptych by Ponicaud I. valued at \$10,000, and, above all, the masterpiece of Léonard Limosin, who flourished between 1532 and 1574. This latter is a large plaque about two and one-half feet high, divided into eight compartments, the subjects of which are the mythological incidents related in the famous "Quos ego" passage in Virgil's Eneld. The enamel is a rendering of the compositions of Raphael which have been popularised by the engravings of Mark Antonio. This plaque is estimated at \$50,000. A rook crystal crucifix, with the figure of Christ executed in enamel on gold, is quoted at \$15,000. In the ceramic department there are no less than seven specimens of the extremely rare Henri II. or Olron ware, with its elegant nielle-like decoration incrusted with colored paste in the surface of the object. Only about eighty pieces of this Henri II. ware are known to exist, and no two pieces are alike. The Louvre and South Kensington possess each five pieces only, and no public sale nowadays the lessit important specimen of Olron would fetch \$4,000 at least. At the Hamilton sale in 1883 a salt cellar of hexagonal form, with columns and figures of Cupids, the whole four inchee high, was sold at \$4,400. A coupe, similar to the one in the Louvre, four inches high by five and a half inches diameter, was bought at the same Hamilton sale by II, Spitzer for \$6,181, and it is not the finest place of the kind wh

time depended. So Davis said: "Sir Richard, if you lose your lawauit I will let you have the armor for \$75,000: but if you gain your case you shall pay me \$100,000." Sir Richard accepted, wou his suit, and paid for the armor \$100,000. Subsequently the armor got somewhat damaged in the Pantechnicon fire, where the arm coverings, or brassieres, were spoilt. Sir Richard then sold the armor to M. Spitzer. Another splendid and interesting set of armor is that of the Earl of Essex, the favorite of Queen Elizabeth, the ornamentation of which is varied with the monogram E. E. (Essex and Elizabeth), surmounted by a royal crown.

ALL WORTH FIVE MILLION DOLLARS,

As for giving a general estimation of the

Elizabeth, surmounced by a royal crown.

ALL WOBTH FIVE MILLION DOLLARS.

As for giving a general estimation of the Spitzer collection, the task is not easy. His value is of two kinds, intrinsic and implicit. You may go into a jeweller's shop here and there and hoy a fine pearl for two or three thousand deliars; but a whole series of such line pearls, formed into a splendid necklace, would acquire an additional value from the fact of their being assembled together. So, too, a collection like that of M. Spitzer, which is the result of thirty years of careful and reasoned selection, pursued always in view of one and the same end, namely, the formation of a complete series of the choicest specimens of the various industrial arts of the middle ages and the renaissance. A man who had unlimited means could not go into the market and buy within a fixed period, and one by one, objects of equivalent worth and merit to those in the Spitzer galleries, because such objects are not for sale. It requires a combination of happy circumstances to form such a collection: it requires time, knowledge, persistency of purpose, and the favor of fortune and chance. Nevertheless, a kind of current estimate is made of such collections; European connoiseurs who are familiar with the Spitzer treasures, and who are acquainted with the prices which rare curios fetch in public and private sales, make their calculations, compare notes, and so establish a rough valuntion. When the Prince of Wales visited the Spitzer collection in 1881, he is understood to have made inquiries from experts, and, armed with information thus obtained, he was able to say to his host in an airy and knowing manner: "Well, M. Spitzer, suppose your collection as a whole must be worth at least from 600,000 to 800,000 pounds sterling" (\$4,000,000. This was the current estimate it years ago; but since then a number of precious objects have been added, and I imagine M. Spitzer's own estimate would be about \$5,000,000.

But who can buy such a collection? For that matter, is

## ROYALTY IN SAN FRANCISCO.

From the San Francisco Post. It is almost impossible to walk through the corridors of the Palace Hotel at present without meeting a royal personage or titled dignitary from abroad. Yesterday afternoon the steamer City of Sydney brought among its passengers his Royal Highness Prince Leopold of Prussia, accompanied by Count Guart, Count Vedel, Count Kanitz, and Baron Vrickish of the Prussian nobility. The same steamer brought over Prince Louis Esterhazy, Lieutenant-Colonel in the Austrian army, and military attaché to the Austro-Hungarian Embassy in London.

attaché to the Austro-Hungarian Embassy in London.

Prince Leopold is a grand nephew of Emperor William of Prussia. With his party the Prince left Berlin in January, and has been travelling ever since. After a hasty visit to northern Africa and Italy, where the party met with the most distinguished consideration, they went to India, landing at Bombay. After doing Calcutta the Prince went to China, and passed some time there visiting the larger cities of that empire. After paying their respects to the Mikado at Yokohama, the party took the steamer to this city.

Joachim Carl Wilhelm Frederick Leopold is a Prince of the house of Hohenzollern of Prussia, and is a son of the nephew of Emperor William. His father is Prince Friederich Carl Nicholaus, and his mother was the Princess Maris Anna, Prince Friederich died about a year ago. He was a son of Carl, a brother of King William I. In the late Franco-Prussian war Prince Friederich served with great honor, and was the chief sustainer of the memorable siege of Metz. Prince Leopold is only twenty-two years of age.

Prince Louis Esterhazy is a descendant of one of the foremost of Hungarian families, which is to-day the richest and most influen-

and was the chief sustainer of the memorable siege of Metz. Prince Loopold is only twenty-two years of age.

Prince Louis Esterhazy is a descendant of one of the foremost of Hungarian families, which is to-day the richest and most influential in that country. The Prince traces his ancestry to the house of Paul d'Esteras, who in the tenth century were the leaders in Hungarian politics. Among the distinguished members of the family was Leopold, who was called the Great.

Prince Leopold enjoyed a ride to the park this morning. Last evening he would receive no callers, assigning as a reason his fatigue from the journey over the Pacific. He is in no hurry to return home, and manifests a lively interest in seeing everything of consequence about the city. Unlike Prince Esterhazy, Leopold shows an aversion to conversation outside of official circles.

Prince Louis Esterhazy passed the morning in the hotel corridors puffing a cigarette. When approached by a Post representative the Prince, with much enthusiasm recited his experience in the jungles of India, whither he had been sent by his Government for a year.

"I regretted my departure from India very much," said the Prince, "Have you a zoological garden here? I want to see a grizzly bear, for I have read a great deal about the perils of hunting them. But I don't think it can be more dangerous than hunting tigers in India. I brought down nincteen tigers with my rifle in eleven months, something never heard of bofore. Often I found it very dangerous but alhunting them. But I don't think it can be more dangerous than hunting tigers in India. I brought down nineteen tigers with my rifle in eleven months, something never heard of before. Often I found it very dangerous, but always so exciting that I delighted in the sport. Besides, I killed eleven panthers, seven buffalo, and other wild animals. Yes, I shall go out to Woodward's Gardens if you say there is a grizzly there. I must see one, and am sorry I cannot remain in this country long enough to have a hunt in your mountains. But my stay in America is limited to two weeks, and the day after to-morrow I must leave here for Montreal. There is Prince Leopoid, who has plenty of time, but I don't believe he cares much for hunting sport. If ever I can obtain a leave of absence from my Government I will go back to India. But I must not forgot that grizzly bear, and will drive out to the gardens at once. The war question in Europe? There's no more danger now. I do not believe either France or Germany want to go to war, and I am sure Austria does not.

Princes Lilinokalani remained with Gen. Dominis this morning, and Queen Kapiolani remained in her room, foregoing an intended drive about the city, Gen. Dominis is very sick, and shows no signs of improvement. Queen Kapiolani reposees great trust in the General, and frequently expresses to callers her deep regrot that he is unable to share the pleasure that the party anticipated.

MISS CALLEHAN OF CALIFORNIA. Making Her Own Way Through the World in Fine Style.
From the Stores Valley Leader

From the Storm Falley Leaster.

Miss Ellen Calleban sold to James Miller last week forty-six head of beef cattle at 8/4 centre pround. The state of beef cattle at 8/4 centre pround. The state of beef cattle at 8/4 centre pround. The state of beef cattle at 8/4 centre pround. The state of beef cattle at 8/4 centre pround. The state of beef cattle at 8/4 centre pround. The state of the state of

The Arabic organ Mubaschir of Vienna makes an amouncement which would seem to throw arms light on the fourney of the envoys who arrived the other day at Wady Haifa on their way to Cairo. It says that there has been founded on the west coast of the Red Sea a new Husselman empire with which the maritime powers of Europe and probably also the Suitan and the abedive, will shortly enter into amicable relations. The tribes inhabiling the country between the river Athers and the coast, the most numerous of which is the Seni Amer, have detached themselves from the 'taliph Abdullah of Khartoum and at a council of their shelts one of them, named Mahommed Abs. was proclaimed Suitan. He at once chose Rassals for his residence, and appointed two commanders for his army and five Governors for his provinces. Thus, between the followers of the Mahol told the Red Sea coast. a new singire has arisen, which promises soon to enter the example. The army of the new Seitan mustees about well armed.

SYMBOIS OF THE VETERANS. Some A Magica. The was succeeded by THE BADGES AND BRIDE SERVICE OF THE ARMY CORPS.

repeatition to Make Beds of Flower come the Forms and Colors of the adjocat the Fext Follows Becompany From the St. Louis Republican.
Major Eugene F. Wiegel, Chairman of the Major Eugens F. Wiegel, Chairman of the G. A. R. Committee on Decorations for the Twenty-first National Encampment of that order, which will be held in this city next September, has suggested that the citizens of St. Louis, in laying out their flower beds this spring, adopt some military design which would be recognized and appreciated by the visiting veterans. Nothing could be prettier or more appropriate than this idea properly carried out. A majority of the residences of carried out. A majority of the residences of St. Louis have at least a small lawn in front which is usually ornamented with flowers. The beds are now being laid out, and what could be easier than the use of some of the many military symbols as designs. If every lawn in the city could be decorated with one or more flower beds in the shape of the regula-tion badge of the G. A. R., or any of the army or more flower beds in the shape of the regulation badge of the G. A. R., or any of the army
corps badges—plants being used that would be
in full bloom next September—it would add
wonderfully to the decarative features of that
great event, the encampment, and each and
every soldier would consider it a personal compliment. Nothing impresses the veteran somuch as the sight of the old badge which distinguished the corps to which he belonged, and
when these emblems of war are used as designs for the floral symbols of peace a combination is formed which would touch the hearts of
the comrade visitors and give them an additional reason for long remembering the St.
Louis encampment. They would appreclate the fact that these ornaments
were prepared months before their coming, but nevertheless in honor of their
annual gathering, and all the gaudy decorations of flags and banners and triumphal
arches would fade into comparative insignificance beside this one feature. The regulation
badge of the G. A. R. is rather an elaborate
affair, but the design is one which could easily
be carried out in flowers. It is composed of an
eagle perched in the apex, formed by the crossing of two cannons, from which fails a ribbon in
the form and with the colors of the American
flag. From the ribbon is suspended a star.

The following from the National Tribuns
gives a sketch of each one of the army corps,
with the badge by which they were distinguished. The form of the badges indicated the
corps and the color the division—red, first;
white, second; blue, third; green, fourth;
orange, fifth.

\*\*The first organization of corps was in pur-

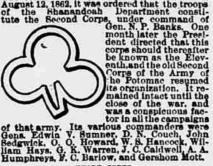
The first organization of corps was in suance of general order No. 101, issued by Gen. McClellan, under the di-rection of the Presi-dent, dated headquar-ters Army of the Poto-mac. March 13, 1862. The First Corps was composed of the di-visions of Franklin, Mc-Call, and King, and was commanded by Gen. Ir-

vin McDowel

12. 1882, this organization was disand the troops of the mountain de
under the command of Gen.
Fremont, were designated as
Corps. This continued but a si
when the First Corps of t
of the Potomac was recreated, and
F. Reynolds was placed
in command. He was
there is detreshing.

F. Reynolds was placed in command. He was killed at Gettysburg, and the succeeding commanders of the First Corps were Gens. J. B. Wardsworth, John Newton, and W. B. Hancock. On March 23, 1864, (ien. Grant consolidated the Army of the Potomac into three corps, designated as the Second, Fifth, and Sixth. The troops of the First Corps were merged into others, and the organization passed out of existence for a time. On Nov. 28, 1864, an organization was lormed which took the designation of the First Corps, though it did not contain the troops of the old First. It was otherwise known as Hancock's Veteran Corps, boing composed largely of soldiers who had served their full terms in old regiments, been discharged, and reculisted in this command. It adopted the second badge represented above, the Under general order No. 101, cited above, the

Under general order No. 101, cited above, the Second Corps was composed of the Divisions of Gens, Bichardson, Bionker, and Sedgwick, and was commanded by Gen, E. V. Sumner. On August 12, 1862, it was ordered that the troops of the Shanandoah Department constitute the Second Corps, under command of Gen. N. P. Banks. One month later the President directed that this corps should thereafter be known as the Eleventh, and the old Second Corps of the Army of the Potomac resumed its organization. It re-



THIRD CORPS. The original Third Corps, as constituted by

The original Third Corps, as constituted by general order No. 101, was commanded by Gen. S. P. Heintzelman, and contained the divisions of Gens. Porter, Hooker, and Howard. The order of Aug. 12, 1862, directed that the troops under Gen. McDowell. except those within the city and fortifications of Washington, should form the Third Corps and be under the command of Gen. McDowell. By the order of Sept. 12.

1862, the President designated this as the Twelfith Corps, and restored the former Third Corps as provided in order No. 101. This organization was continued until the consolidation of the Army of the Potomae by Gen. Grant, March 23, 1864, when the troops of the Third were assigned to other corps, and it passed out of existence. The men of this and other discontinued corps were, however, permitted to retain their corps badges, of which they have had so much reason to be proud, and they wore them to the end. In his order consolidating the army Gen. Grant stated that the First and Third corps were not discontinued because of any inferiority, but solely for the purpose of making a more efficient organization. The various commanders of the Third Corps were Gens. S. P. Heintzelman, George Stoneman, Daniel E. Sickles, D. B. Birney and W. H. French.

FOURTH CORPS.

The Fourth Corps of the Army of the Potomac, as organized under General Order No. 101, was commanded by Gen. E. N. Keyes, and consisted of the divisions of Gens. Couch. Casey, and W. F. ("Baidy") Smith. This organization was discontinued, and the troops were transferred to other corps on Aug. 1, 1863, On Bent. 28, 1863, the Twentieth and Twenty-first Corps, Army of the Cumberland, were consolidated, and took the designation of the Fourth Corps, so continuing through the remainder of the word.

By the provisions of general order No 125.
dated headquarters, Army of the Potomao.
July 22, 1862, the Sixth
Corps was organized
under the command of
Gen. W. B. Franklin.
It continued as such
without change except
as to its component
separably connected
with that of the Army
of the Potomao in all
its campaigns. Following Gen. Franklin its
commanders were Gens. W. F. Smith, John
Bedgwick, H. G. Wright, and George W. Getty, edgwick, H. G. WIRELE CORPS.

EXYESTE CORPS.

This corps was organised July 22, 1862, and
This corps was organised July 22, 1862, and

THE SUN, BUNDAY, MAY IT HE WITHIN VACES. ganisation was retained until the general disbandment of the army. The commanders of the new Seventh Corps in the Department of Arkansas were Gens. Fred Steele and J. J. Reynolds.

The President directed July 22, 1862, that the troops under Gen. John Wool should constitute the Eighth Corps. He was succeeded in the command of the corps.

wallace, commanding the Middle Depart-ment, was assigned to the command of the Eighth Corps. On July 11, 1864, the command passed to Gen. E. O. C. Ord, but on the 28th of

provisional one. the entire corps. olina. Subsequently
the corps was transterred to the West, participating in the Vicksburg campaign, and
during the winter of
1868 and 64 was in East
Tennessee. Soon after
the slego of Knoxville
was raised the Ninth
Corps returned to the
East and participated
in all the subsequent campaigns against the
army of Gen. Lee. Its commanders were:
Gens. A. E. Burnside, O. B. Willeox, John Sedgwick. W.F. Bmith, J. G. Parke, and R. B. Potter.

TENTH CORPS.

placed in command, and was succeeded by Gens Q.A. Gillmore, W. H. T. Brooks, D. B. Bir-ney, and Adelbort Ames. The corps was dis-banded under the order of Aug. 1, 1865. ELEVENTH CORPS.

ELEVENTH CORPS.

This corps was originally organized as the Second, but on Sept. 12. 1862, received the official designation of the Eleventh Corps. It then consisted of the troops of the Shenandoah Department, which had been under the command of Gen. Banks. A few months later it joined the Army of the Potomic, in which it served until after the battle of Chickamauga, when, in the latter part of September, 1863, it was transferred with the Twelfth Corps to the Army of the Cumberland at Chattanogra. On April 4, 1864, these two corps were consolidated, and were known there-

corps were consolidated, and were known there-after as the Twentieth Corps. The Eleventh then passed out of existence. The successive commanders of the Eleventh Corps were Gens. Franz Sigel, J. Stahel, A. Von Stoinwehr, Carl Schurz, and O. O. Howard.

This corps was first organized as the Third, its designation being changed to the Twelfth by order of the Prestdent, Sept. 12, 1862.

changed to the Twelfth by order of the President, Sept. 12, 1862. Its history is almost identical with that of the Eleventh Corps, heretofore given. Its commanders were Gens. H. W. Slocum and A. S. Williams. The identity of this badge with that of the Twentieth Corps, so far as shape is concerned, will be remarked.

THISTERNIR CORPS.

shape is concerned, will be remarked.

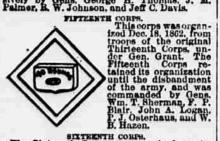
THIRTEENTH CORPS.

The first organization in the West was under the provision of an order dated Oct. 24, 1862. All the troops under command of Gen. U. S. Grant, commanding the Department of the Tennessee, were designated as the Thirteenth Corps, On Dec. 18, 1862, these troops were organized into four corps, know as the Thirteenth, Fifteenth, Sixteenth, and Seventeenth. Gen. John A. McClernand was assigned to the command of the new Thirteenth Corps. It was commanded subsequently by Gons. E. O. C. Ord, C. C. Washburn, N. J. T. Dann, and W. P. Benton, On June 11, 1864, the organization was broken up and the troops were transferred to ton. On June 11. 1992, the organization was broken up and the troops were transferred to other corps. On Feb. 18, 1865, the corps was reorganized and Major-Gen, Gordon Granger was placed in command. The corps was discontinued July 20, 1865. No official badge was ever adopted for the Thirteenth Corps. Why this is so is not clear, but such is the fact. Since the war various suggestions have been made by the survivors looking to the adoption of a badge, and two or three designs have been promulgated as the badge of the corps, but there has been no agreement on the question. However, the was succeeded soon after the fail of Richmond by Gen. O. A. Heckman. The corps continued in existence until Jan. 8, 1865. It was the last corps of the army to be disbauded.

promulgated as the badge of the corps, but there has been no agreement on the question.

FOURTEENTH CORPS.

On Oct. 24, 1862, Gen. W. S. Rosecrans relieved Gen. D. C. Buell in command of all the troops which up to that time had been known as the Army of the Ohio. Under the order of Oct. 24 all the forces under Gen. Rosecrans were designated the Fourteenth Corps, and so continued until after the battle of Stone River. The corps was divided into three grand divisions, which were known as the right wing, centre, and left wing, and commanded respectively by Gens. A. McD. McCook, George H. Thomas, and L. Crittenden. Jan. 9, 1863, the corps was divided into three, which, during the Tullahoma and Chickamauga campaigns, were known as the Fourteenth retained its organization without material change until the close of the war. It was commanded successively by Gens. George H. Thomas. J. M. Palmer, R. W. Johnson, and Jeff C. Davis.



F. J. Osterhaus, and W. B. Hazon.

The Sixteenth Corps was organized at the same time and in the same manner as the Fifteenth. It was first commanded by Gen. S. A. Huribut and afterward by Gen. N. J. T. Dana. This corps did not preserve its individuality, its troops being more or leas scattered. Inflareh. 1864. part of it under Gen. A. J. Smith. was "loaned" by Gen. Sherman, to whose command it belonged, to Gen. Banks for his Red River expedition. It was to have returned at the end of thirty days to rejoin Sherman's army for the Atlanta campaign, but it did not do so, and continued that year to operate along the Mississippi until December, when it joined the forces of Gen. Thomas at Nashville, and contributed to the deleat of Gen. Hood at that place. Two divisions of the Sixteenth. under Gen. G. M. Dodge, took part in the Atlanta campaign with the Army of Tennessee. Gen. Dodge was wounded before Atlanta, and after the fall of that place the corps was broken up, one division being assigned to the Fifteenth Corps and the other to the Seventeenth.

This corps was organized at the same time

Corps and the other to the Seventeenth.

SEVENTEENTE CORPS.

This corps was organised at the same time as the Fifteenth and Sixteenth, and Gen. James B. McPherson was assigned to its command. When Gen. Sherman organized the Armies of the Cumberland, Tennessee, and Ohlo into a grand army for the campaign of 1864, Gen. McPherson was assigned to the command of the Army of the Tenpessee, and Gen. F. P. Blair succeeded to the Seventeenth Corps. Its

other commanders were Gens. T. E. Ransom and W. W. Belknap. EIGHTEENTH CORPS.

North Carolina. Gen. J. G. Foster was assigned to the command. He was succeeded by Gens. J. N. Palmer and B. F. Butler. On Aug. 1. 1863, the troops of the Saventh Corps were consolidated with it. The corps was reorganized July 17.1864, and then comprised all the troops of the Departments of North Carolina and Virginia, then serving with the Army of the Potomia. In the field, Gen. W. F. (Baldy) Smith was its commander. He was succeeded by Gens. J. II. Martindale, E. O. C. Ord, John Gibbon, and Godfrey Weitzel. The corps was disbanded Dec. 3, 1864.

TWENTIETH CORPS. When the Army of the Cumberland, then known as the Fourteenth corps, was subdivided under the order dated Jan. 9, 1863, the right wing was designated as the Twentieth corps. It so continued

right wing was designated as the Twentieth corps. It so continued under the command of Gen. A. McD. McCook until shortly after the battle of Chickamauga, when it and the Twenty-first Corps were married and became the Fourth. The new Twentieth corps was then formed by the consolidation of the Eleventh and Twelfth, which had been sent West from the Army of the Potomac. It adopted the badge of the Twelfth, a five-pointed star. The old Twentieth Corps had no badge. The new Twentieth continued until the close of the war, It was commanded first by Gen. Joseph Hooker, and subsequently by Gens. A. S. Williams, H. W. Slocum, and J. A. Mower.

TWENTY-FIRST CORPS existence when consolidated with the Twenti-eth into the Fourth, after Chickamauga. No badge was ever adopted for this corps, as corps badges did not come into general use in the Army of the Cumberland until after it was merged into the Fourth.

TWENTY-SECOND CORT



This corps was organized April 27, 1963, and was then composed of the troops in Kentucky not belonging to the Ninth Corps. It was commanded by Gon. G. L. Hartsuff, and later by not belonging to the Nin manded by Gen. G. L. Gens. M.D. Manson, J. D. Cox. and George Stoneman. The corps was also known as the Arny of the Ohio. It was reorganized for the Atlanta campaign, be-ing largely reinforced

chiefly from Ohio, Indiana, and Illinois, It was then put under the commind of Gen. John M. Schoffeld, and was commanded later by Gens. J. D. Cox and S. P. Cartor. It bors a conspicuous part in the defence of knoxyllie, the Atlanta campaign, and the campaign against Hood in Tennessee. It was then transferred to North Carolina, and participated in the closing operations there.

TWENTY-FOURTH CORPS.

The white troops of the Tenth and Eighteenth corps of the Army of the James were on Dec. 3, 1864, consolidated and formed the Twenty-fourth Corps, under the command of Gen. E. O. C. Ord. The subsequent commanders of the corps were Gons. A. H. Terry, Chas. Devens. John Gilbon, and J. W. Turner. The organization continued until Aug. 1, 1865.

This corps consisted of the colored troops of the department of

POTOMAC CAVALRY CORPS.



WILSON'S CAVALRY CORPS.

The cavalry which served in connection with the Army of the Cumberland under Gen. J. H. Wilson had a corps organization, and adopted a badge of its own. This corps was conspicuous for its officiency and gallantry at the battle of Nashville and the subsequent pursuit of Hood's defeated army, and later in the operations against Solma, Montgomery, and other places in Alabams.

ENGINEERS AND MECHANICS.

ENGINEERS AND MECHANICS.

The various regiments which, in 1884, were organized in this capacity were known as the Engineer Corps. Although but small in numbers, comparative of the highest usefulness to the mighty armies in the field during the rapid movements of the last year of the war. BIGNAL CORPS.

The signal service of the army reached a very high state of efficiency in 1864. The system was the growth of years of observation and experience. Crude at first, it became indisponsable to field operations, and every army had its thoroughly organized corps of signal officers and men, whose fluttering flags by day and gleaming lights by night were on every hilltop. An appropriate badge was adopted, consisting of two flags crossed, and between them a flaming torch.

Caging a Wolf Single-hauded.

Dr. Al Watts had a circus all to himself at his menageric on Taesday night. Geing in about midnight for found the word man and the widnet contains every animal was howing its own how! Striking a light the Doctor found that a gray prairie wolf, that he had puchased a few days before from a defunct showman in East Reston, had taken possession and was keeping at hay twenty five yelping dogs who had formed a semi-circle about him. The plucky Doctor drove the dogs away, and getting a stout rope made a lasso and entirely about him. The plucky Doctor drove the dogs away, and getting a stout rope made a lasso and estimated in the semi-circle about him. The plucky Bottor drove the dogs away, and getting a stout rope made a lasso and estimated in the head of the ferr a nimal. As quick as a fasting listening teeth snapped the cord in two. Your times was this repeated and twice the Boctor only saved himself by a quick retreat. A bright idea streck him. The fifth time he threw the lasso he stuck a broomhandle into the face of the enraged animal. The beast instead of mapping at the line took the wood in his mouth and held if firmly. By a deuterous move the Boctor grabbed the wolf by the back, and after a sharp structs managed to be the start as the structs and a second the wolf by the back, and after a sharp structs managed to the start as the structs.

ONE OF THE SULTAN'S HAREM

HOW A YOUNG FRENCH OFFICER STOLE

HER IN A CROWN. Atory of the Time of the Crimens. War-The Enormous Free which the Sultan Made About the Matter, and what Came of Et.

Among the many harems in Turkey than of the Sultan at Constantinopie is by far the of the Sultan at Constantinopie is by far the the same style—that is, after the manner of a prison, and to see one of them is to see them all. They are composed of many low-structured buildings surrounded by high stone walks of the interior, and the same style—that is, after the manner of surprise, to foreigners, and is may well be so when we consider the large number of women confined there is admined the surprise to foreigners, and is may well be so when we consider the large number of women confined there is admined to the surprise of the surpris

offered for his head by the Turkish authorities caused the camp to be swarmed with sples, and on several occasions the sontinels on guard found it necessary to fire upon suspleious characters lurking in the vicinity.

Finding it impossible by these means to secure the person of the officer, other steps were resorted to, and a few days later the General in charart of the troops was himself summoned to the presence of the Sultan. Accompanied by his sta he appeared at the palace. This palace is built at the edge of the water and under the brow of a barren hill. At the distance of 100 feet one would not imagine that a palace could exist in such a place; nevertheless, the style of it is fine. It is built entirely of white marble and surrounded by a wall. At the principal entrance is a large iron grating, and a about eighty feet from that grating is the palace. The first apartment is the reception hall, which has but two openings—one to enter and the other at the rear, leading to the interior of the palace. The room is large and high-nitched, the walls and floor are solid white marble. There is no furniture, not even scats; during an audience one is obliged to stand. On the right, at about fifteen feet from the entrance door, is a niche in the wall capable of holding five or six persons. This niche is surrounded by a low railing, and the Suitan enters it and receives his visitors. On the arrival of the General at the palace he was immediately ushered into this audience hall, and soon thereafter the Sultan, followed by his interpreter, entered from the interior and took his place in the railed niche. Turning his face in an opposite direction from his visitor, according to custom, be threw his sleeve over the railing as an indication of his mighty presence. The interpreter, speaking in French, said:

"General answered: "Mr. Interpreter, I pray you to present my sincere regrets to his history violated the order of my department in his interpreter with the women of the country, while receive a severy punishment, but beyo

Mr. Pirch's Useful Children.

August Pirch's Useful Children.

From the Los Angeles States.

August Pirch, who lives near Gavango, in the happy possessor of a doran fine, healthy children. Healthy properties and the second of th